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JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street

REGINALD TOWNSEND, Secretary
15-17 East 40th Street

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The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

FREE SPEECH IN ART

The current annual exhibition of the Society of Independent Artists on the Waldorf-Astoria roof garden, is open to all persons, paying \$8 as a fee, who consider themselves artists and take themselves seriously as such, and to others who aspire to become successful artists, with "no jury" and "no prizes" blazoned on the advance blanks and the catalog, may best be called, again this year as for four years past, an experiment in Free Speech in Art. The display is presumably held on the same principle that the British Government permits anyone who feels he or she has a real or fancied grievance to exploit, to "blow off" his or her steam to those who will listen, in the public parks of London and other British cities. The same principle, it is charitable to assume, influenced Mayor Hylan to disregard the protests of the members of the American Patriotic Societies and other American citizens, against the recent Pro-German-Irish mass meeting in Madison Square Garden, and to protect the seditious speakers at said meeting with his police.

We assume that the organizers and managers of the Independent Show argue that such shows give every so called artist an opportunity to be seen (one might almost say heard in the case of some of the works, which shriek inarticulately, in lurid color and distorted form). The same principle led to the formation of the Societe des Independants in France, with its annual Salon, and the Allied Artists Association in London, with its annual dreary display at the Albert Hall. These foreign "Free for all" displays, and that of the Independent Society here, doubtless afford gratification to the participants, few of whose works could pass

any intelligent art jury, and, at times, some amusement to the public. In this respect such exhibitions may have a good side, but do they really benefit the cause and progress of art, and are they not a distinct detriment to the legitimate art interests and business of the countries in which they are held, and especially in America? We have too small a number of people in the United States and Canada, really interested in art, and a still smaller number at all versed in the subject. Does the Independent exhibition, which is widely heralded and advertised, and which attracts the curious, but distracts those who would really like to be instructed and to have their tastes formed or improved, benefit in any way, the real artist, working patiently in his studio, and who has expended perhaps years of time and effort and what monies he could scrape together, to learn the principles of true art, which enable him to produce worthy and sane works? Does it aid the art trade, when it presents to the art public productions its exploiters loudly proclaim as the only true art, productions which repel the would-be buyer and unsettle him, if he has no personal knowledge, and prevents him from purchasing from reputable dealers and artists who have their living to make, works of real merit and enduring value? If there were a market for the wares produced and shown at these recurrent "New York County Art Fairs," for such they may well be termed, since even embroideries, etc., and artisans' productions are offered, there might be a good argument, from this viewpoint, for the holding of such "Fairs," but there is not, and there never will be a market for works, many of which violate all the basic canons of art, grotesque and wierd productions, the output of weak hands and often decadent brains, and by men and women who have not had the opportunity to study, or are too lazy to do so. The country man or maid find satisfaction in displaying their immature or poor productions at the County Fairs, and at these they often win prizes. But does the Metropolis need such "Fairs" and are they "fair" to the really and deserving artist and the honest dealer? Do they not appeal to curiosity more than love of art?

OBITUARY

Sir Frederick Wedmore

Sir Frederick Wedmore, art critic, poet and short story writer, died Feb. 26, at Seven Oaks, Kent, England, aged 76.

He was educated at Weston, Lausanne and Paris, and for more than 30 years was chief art critic of The Daily Standard, and, in addition, a contributor to a number of magazines. His works included the Life of Balzac, critical essays on the works of Whistler, Turner and Ruskin, and his Catalog, Raison of Whistler's works is the standard authority. In collaboration with his daughter, Millicent, he edited several volumes of prose and poetry.

He was knighted in 1912, and was an Honorable Fellow, Royal Society of Painter-Etchers, and a member of the Burlington Fine Arts Club.

Henry L. Parkhurst

Henry L. Parkhurst, 54 of Brooklyn, died Jan. 31 at the Carson C. Peck Memorial Hospital. He was born in Oswego, N. Y., and studied art at the Academy of Fine Arts in N. Y. At one time he had charge of the designing department for interior decorating at Tiffany's, and was later in business as an interior decorator in N. Y. C. He was for many years an instructor in architecture and the fine arts in Pratt Institute, Cooper Union and in the N. Y. School of Applied Design for Women, and was a member of the N. Y. Sketch Club. He is survived by his wife, and a brother, Edwin B. Parkhurst, of Albany, N. Y.

ANNUAL ACADEMY DISPLAY

After its excursion last year to "furthestest Brooklyn," where, on account of the burning of the Vanderbilt Gallery-Fine Arts building, it held its annual 95th annual exhibition, then called the Spring Academy, to distinguish the display from the so-called "Winter Academy," omitted this season, in the Brooklyn Museum, the veteran organization, with the Vanderbilt Gallery rebuilt and improved, returns to its New York home. The exhibit composed this year of 254 oils; 63 sculptures and 157 black and whites, fills all the three galleries and the Academy room, in which last the black and whites are shown. The number of exhibits is in sharp contrast to the 634 oils, 77 sculptures and 203 black and whites, which the spacious and beautiful galleries of the Brooklyn Museum enabled it to display last spring, but while last year's excursion was perhaps a wise move, and certainly gave the "City of Churches" a novel attraction, that neighboring borough, as was said in these columns last year, whose citizens turned out in droves, was "long in attendance but short on purchases" and the sales were negligible. And while last year's Brooklyn show, with abundant space gave more opportunity for the acceptance and hanging and placing of pictures and sculptures to a number unprecedented in the Academy's history, it must be admitted that the smaller display which will open to the public tomorrow in the Fine Arts building, following the annual reception and press view yesterday, is higher in its general average of merit and much superior, on the whole, in quality.

A General Estimate

It is always difficult to pronounce even a definite personal opinion after a first view of a large art exhibition. The study of several hundred exhibits must, of necessity, be somewhat perfunctory, and, as a rule, several visits are required before the conscientious critic can feel and deliver a just judgment. The 96th Annual Academy suffers in comparison this year with the exceptionally good annual Penna. Academy display, reviewed in these columns a month ago, and which is still on in Philadelphia. The National Academy, younger by only a few years than its Penna. fellow institution, presents, as usual, owing to the lack of adequate gallery space in the Metropolis, a much smaller show than that in Phila., and it has also unwisely departed this year in several instances from its good old rule of not accepting, hanging or placing works shown elsewhere before. The Pa. Academy scours the country's art centres and "invites" and accepts works produced and shown within several years' time (except in Phila.). The Academy had to draw exhibits again this year, for the most part, from the studios. It also remains the only organization in the country which does not "invite," save occasionally in the case of some noted American artist recently deceased or visiting here, pictures or sculptures and makes up its displays by a jury selection from many hundreds of works submitted. For, despite jeers and gibes at the old Academy the American artist, with few exceptions, whether or not "arrived," sends to the Academy, and is pleased when his work is accepted and hung or placed, and correspondingly displeased when it is either rejected or not hung after acceptance, from lack of space. To be "in" an Academy exhibition is still considered by artists and the art public a brevet, as it were, of distinction. Opposition to the Academy on the part of certain leading and able American artists, for real or fancied grievances, still unfortunately persists, and there are men—not women—whose works are missing and missed again this year at the display, some of whom are represented, and badly represented, at the contrasted so-called Independent "Country Fair Show" on the Waldorf-Astoria roof. Why they should prefer to display, as a rule, weak and poor examples of their able brushes and, in a few instances, chisels, at the Waldorf and withhold the good examples they could show at the Academy to the real art public, passes understanding.

Even a first hurried visit to the current Academy leads to the conclusion on the part of the writer, who has reviewed Academy, and most of the other large routine exhibitions in America, for nearly forty years, the present display is an exceptionally good one and that the large Jury and Hanging Committees, composed of two sets of artists, those who should have passed and passed for the omitted winter display, and those regularly, in rotation, chosen for the current one, have done their work well. There are no sensational nor "star" works, to be sure, but an abundance of pictures, and not a few sculptures of worth and quality. The display is also encouraging, coming as it does coincidentally with the showing of a thousand or more weak amateur and insane so-called art productions at the Independent exhibition, in that it proves that modern American art is still healthy and free from "isms" and "isms," and that its leaders, who influence the coming generation of painters and sculptors, have not surrendered to the Philistines—just yet at any rate. There is no art "Bolshevism" at the Fine Arts Galleries and the art there shown is 100% American, with no taint of unhealthy European "Modernist" influences.

The Prize Winners

The prize-winning pictures and sculptures are, as a rule, first sought for. This year there is a doubling of the prizes, on account of the omission of the Winter Academy. There will be, of course, as always, a difference of opinion on the part of artists and public as to the wisdom of the awards, certainly in individual instances, but those who disagree with any or all the awards, and who opine that they would have chosen otherwise had they been on the Jury of awards, must remember that frequently works they favor were not eligible for one or more reasons. The writer deems the awards to have been, on the whole, well made, and can see no reason for questioning the Jury's judgment.

John F. Folinsee won the Carnegie prize for his "Jersey Waterfront," a virile portrayal of factories belching smoke from lofty chimneys against a darkening sky—a canvas of power and quality. To Ernest Lawson went deservedly the Altman \$1,000 landscape prize for his high-keyed, joyous landscape, "Vanishing Mists," in his later and most appealing manner. Walter Ufer secured the Altman \$1,000 figure prize for his curious Mexican group, "Hunger," seen at Washington last year. Helen M. Turner captured the Altman \$500 prize for figures, with her characteristic "Flower Girl," a three-quarter length standing presentment of a sweet-faced young woman, painted with typical sincerity, delicate color and decorative feeling. To Robert Spencer, "Painter of the Tenements," went the second Altman \$500 landscape prize for his "Rag Pickers," a thoughtful tonal canvas, and to Leon Kroll the Thomas B. Clarke prize for his large outdoors with figures, "In the Hills," a further step upward in his series of such canvases, full of air and light, the figures large and boldly presented, with almost a pre-Raphaelite expression of character. This work will greatly add to the artist's already high reputation. The Thomas B. Proctor portrait prize was awarded to the Philadelphian, Leopold Seyffert, winner of the Temple gold medal at the Pa. Academy show this year, for his stunning three-quarter length standing presentment of Dr. Richard H. Harte, in academic robes, a most virile performance, strong and true in character, finely drawn, truthful in pose and expression, with rich color quality, especially in the green sleeves.

The Saltus medal was won by Charles H. Davis, "Painter of American Skies," for his typical beautiful landscape, "Sunny Hillside," and the Isidor medal by Howard E. Smith of Boston for his good figure work, "Comrades." The three Hallgarten prizes went, respectively, the first to Ross Moffett for his presentment of a tall, lank "Old Fisherman," a clever character portrayal; the second to that clever woman, Felicie Waldo Howell, painter of Old Salem's doorways, for her sympathetic, delicate-colored sunlit landscape, "October," and the third to Michael Brennen for his strong "Portrait of William A. Levy." R. Sloan Bredin won the Isaac N. Maynard prize for the soft, tonal, refined and appealing portrait, "Young Lady in White."

The sculpture prizes were won, respectively, the Julia A. Shaw memorial by Katherine S. Lawson for her "Head of an Italian Peasant," the Helen Foster Barnett by Malvina Hoffman for her beautiful, soulful "Offering" (not a new work, however), and the Elizabeth Watrous gold medal by Bessie Potter Vonnoh for her graceful, delightful group, "Allegresse" (seen at the Pa. Academy show).

There are too many good works, other than the prize winners, to be hurried over by brief mention, and these must be left for another review. A word as to the new Vanderbilt Gallery: This has been greatly improved by a larger skylight, and by the building of a new and small stairway at the right, which, with a similar one on the left of the gallery, takes the place of the large and awkward double stairway of the old room.

James B. Townsend.

French Impressionists at Wildenstein's

An interesting chronological and educational exhibition of French Impressionist pictures is on at the Wildenstein Galleries, 647 Fifth Ave. The pictures are from the collection of M. Paul Rosenberg of Paris, and number 34. There are three Corots, "The Cathedral of Chartres," an interior, an unusual subject. Manet's "La Prune" is a fine study of a girl at a restaurant table, and Monet is well represented by four bright and characteristic landscapes. Pissarro's "La Foire a Dieppe" is a fascinating representation of crowded city streets and in his most characteristic manner. There are 10 Renoirs, a whole wall panel, one of which, "A Garden," is a gem, and the "Woman Reading" a fine life-size head and shoulders and rich in color. The other Renoirs are in his later extreme manner and will have their admirers.

There are five examples of Cezanne, two still lifes, two landscapes and one portrait head, all strong, honest (almost to a fault) work. The "honesty" in the "Portrait of Mme. Cezanne" was luckily tried on a rich patron. Alfred Sisley's three landscapes are atmospheric and beautiful in color.